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like a pendulum. An explanation of this method of divination will be found in the paragraph dealing with divination.

There is also a pair of spectacles used by the old and sensitive for breaking up betel-nut. In the houses of the well-to-do is to be seen the ordinary bubble-bubble of India. Outside the houses of cultivators are wooden troughs hollowed out of the trunks of trees, which are used either as drinking troughs for cattle or for feeding pigs. A special set of utensils is used for manufacturing liquor. The fighting and War articles of furniture and utensils are the same as those of the Khasis, with different names, a remark which applies also to those of the Bhois and Lyngams. Both the latter, however, use leaves as plates, the Bhoi using the wild plantain and the Lyngam a large leaf called *ka la maring*. The leaves are thrown away after eating, fresh leaves being gathered for each meal. The Lyngams use a quilt (*ka ngilar*) made out of the bark of a tree of the same name as a bed covering. This tree is perhaps the same as the Garo *simpoh*. In the Bhoi and Lyngam houses the swinging shelf for keeping firewood is not to be seen, nor is the latter to be found amongst the sub-montane Bodo tribes in Assam.

MUSICAL INSTRUMENTS.

The Khasis have not many musical instruments, and those that they possess, with one or two exceptions, are of very much the same description as those of the Assamese. There are several kinds of drums, viz. *ka nakrá*, which is a large kettle-drum made of wood having the head covered with deer-skin; *ka kaing*, which is a cylindrically-shaped drum rather smaller than the Assamese *dhol*; *ka kaing kyrdoh* takes its name from the fact that this drum is beaten when visitors, *kyrdoh*, depart; *ka padiah*, a small drum with a bowlle made of wood; *kathem*, a small circular drum. Khasi drums are usually always made of wood, not of metal, like the drums to be seen in the possession of Upper Assam, or of earthenware, as in Lower Assam.

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played with a little wooden key held in the hand. *Ka marjong* is an instrument much the same as the last, but is played with a bow like a violin. *Ka marynthiang* is a kind of guitar with one string, played with the finger.

Ka tangmuri is a wooden pipe, which is played like a flageolet. *Ka kynthin*, or *shaibuviar*, are cymbals made of bell metal; *ka shiwiti*, or *ka shingwiang*, is a kind of flute made of bamboo. This instrument is played at mourning ceremonies, and when the bones and ashes of a clan are collected and placed in the family tomb, or *mawbah*. This flute is not played on ordinary occasions. In the folk-lore portion of the Monograph will be found a tale regarding it. There are other kinds of flutes which are played on ordinary occasions. The Wars of the twenty-five villages in the Khyrim State make a sort of harp out of reed, which is called *ka 'ding ding' phang*. The Khasis also play a Jews' harp (*ka mang*), which is made of bamboo.

AGRICULTURE.

The Khasis are industrious cultivators, although they are behindhand in some of their methods of cultivation, (e.g. their failure to adopt the use of the plough in the greater portion of the district); they are thoroughly aware of the uses of manures. Their system of burning the soils, allowing them to dry, then burning them, and raking the ashes over the soil, is much in advance of any system of natural manuring to be seen elsewhere in the Province. The Khasis use the following agricultural implements:—A large hoe (*mukkin hok*), an axe for felling trees (*u sdie*), a large do for felling trees (*ka sniit kynsam*), two kinds of bill-hooks (*ka sniit pnat* and *ka sniit khmat*), a sickle (*ka ridei*), a plough in parts of the Jaintia Hills (*ka kynghor*), also a harrow (*ka tah mut*). In dealing with agriculture, the lands of the Khasi and Jaintia Hills may be divided into the following classes:—(a) Forest land, (b) wet paddy land called *kali* or *pynthor*, (c) high grass land or *ka ri kiew* or *ka ri phlang*, (d) homestead land (*ka 'dew kypoi*). Forest lands are cleared by the process known as *jhooming*, the trees being felled early in the winter and allowed to lie till January or February.

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"ew, short for *kiew* (grandmother), and *ba*, mother. *Ka Iawbei* is the primeval ancestress of the clan. She is to the Khasis what the "tribal mother" was to old Celtic and Teutonic genealogists, and we have an interesting parallel to the reverence of the Khasis for *Ka Iawbei* in the Celtic goddess Brigit, the tribal mother of the Brigantes. Later on, like Ka Iawbei, she was canonized, and became St. Bridget.*

The greater number of the flat table-stones we see in front of the standing monoliths in these hills are erected in honour of *Ka Iawbei*. In former times, it was the custom to offer food to her on these stones. In cases of family quarrels, or dissensions amongst the members of the same clan, which is to desired to bring to a peaceful settlement, it is customary to perform a sacrifice to the first mother, "*Ka Iawbei*." They first of all take an augury by breaking eggs, and if it appears from the broken egg-shells that *Ka Iawbei* is offended, they offer to her a cotton cloth, and sacrifice a hen. To these occasions incantations are muttered, and a small drum, called, "*Ka 'ding ding dong*," is beaten. It is not unlikely that the Khasi household deities, *Ka lei ding* and *Ka lawa la jingpen*, to whom pujas are offered for the welfare of the house, are also *Ka Iawbei* in disguise. Notwithstanding the strong influence of the matriarchate, we find that U Thawlang, the first father and the husband of *Ka Iawbei*, is also revered. To him on occasion of domestic trouble a sacrifice is sacrificed, and a *jingthang*, or shoulder-cut is offered. This puja is called *bela tep Thawlang*, i.e. covering the grandfather. The following incantation to U Thawlang is then chanted:—"Oh, father Thawlang, who hast enabled me to be born, who hast given me my stature and my life, I have wrought thee, oh father, be not offended, for I have given thee a pledge and a sign, i.e. a red and white shoulder-cut. Do not deliver me into the power of (the goddess of) illness. I have offered thee the propitiatory—oh that thou mayest carry me in thine arms, and that I may be aware of thee, my father Thawlang." We see clearly from the above prayer that the Khasi idea is that the spirit of the deceased male ancestor is capable of

* Rhys, Celtic Folklore, p. 295, "mother-age civilization."

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receptacle. A small basket (ka *shong*) is hung up over the head of the corpse, the basket containing pieces (*dykhot*) of the sacrificed animals. A dish containing eatables, and betel-nut, and a jar of water are placed near the head of the corpse by way of offering refreshment to the spirit of the departed. The food is given each morning and evening that the corpse remains in the house; this is called *ai ja saiat ja slap*. Each night the corpse remains in the house guns are fired, drums are beaten, and flutes (*shideit*) are played. It is a noteworthy custom that the body is not retained in the house for an even number of nights, the usual time being three nights. If it is intended to burn the body on a masonry pyre (*jingkhieng*), a bull (*u suai kpoorah*) is sacrificed. If the body is placed in a coffin (*ka skynpoit*), a pig named *u'siang skynpoit* is sacrificed, and if it is intended to adorn the pyre with flags, a fowl called *u'kor kait* is sacrificed. On the day of the funeral procession pigs are sacrificed by the relatives and friends of the deceased; those who cannot afford pigs bring liquor (*ka'iad slang*), a small portion of which they pour on the funeral pyre. The coffin is laid on a bamboo bier (*ka kromp*), money being placed close to the corpse, so that the spirit of the deceased may possess the wherewithal to buy food on its journey. Cotton, or, in the case of the rich, silk cloths are tied cross-ways over the bier, if the deceased is a male, and in the form of a parallelogram, if it is a female. Before lifting the bier a handful of rice and water from a jar are thrown outside, and a goat (*u'blang sait kynsiil*) is sacrificed. These are preliminary ceremonies. The funeral procession then forms up and slowly passes along the way to the plaintive music of flutes (*shideit*) and the beating of drums. At intervals, in the case of the rich, salutes from guns are fired. Copper coins are also scattered along the route. On nearing the pyre the dead body is exposed to view, and the pieces of flesh of the sacrificial animals, which are with the corpse, are thrown away. They make ready three baked leaves (*ki kpu*), an egg, the lower jaw-bone of the animals which have been sacrificed, the left leg of the fowl (*u'kor kmai kpoit*), a jar of water, eatables in a dish, and a bow and three arrows. A goat is then sacrificed, *u'blang sakmiljot*. The corpse is laid on the pyre, inside the coffin, if one is used, with the head to the west and the feet to the east. Legs of

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plate. The hair is worn tied in a knot behind the head, but with a long tail hanging down the back. Rich silk cloths are worn by the girls, who present the appearance of being, if anything, over-clothed, or, as Tylor aptly puts it, of "perfect parallelograms." They wear a profusion of gold and coral bead necklaces, silver and gold chains, bracelets, ear-rings of gold, and any other jewellery they can lay hands on. Not only is the whole of the family jewellery requisitioned by the fair dilettanti (it is only the unmarried girls who dance), but also borrows from her friends. The men dance round the outside of the circle, waving fly-flaps and prancing (often nowadays wearing huge boots) with ungainly strides. The music necessary for the dance consists of tangmuri (pipes), drums, and cymbals. This is *ka shad kyndon*, or the dance of the women. Then there is *ka shad mantieh*, or the dance of the men, who are gaily dressed, wearing plumes of black and white cock's feathers (*u lei-pah*) and bold swords and shields. After greeting for some time, two men at a time rapidly approach one another and clash their swords together in mock combat. They then retire, and, after again resting for a period, repeat the process; then other couples follow and take their place. This goes on until the dancers get tired or are told to stop.

The above description may be taken as applicable to all the Khasi dances. Dancing forms part of the ceremony of placing the ashes in the sepulchre of the clan. Dancing also forms a part of certain ceremonies performed at markets for the prosperity of the State and for the good of trade.

When I was at Mawryngaw, at the time of the appointment of a Siem, I witnessed a very pretty dance called *ka shad kynnah*, performed by men who held the leafy branches of trees in their hands. This is most effective. Then followed a dance of some forty young girls, very well dressed, covered with the usual gold and coral beads and silver chains, and wearing the silver crown, or *paraphet*. The young women danced with great spirit, and with an absence of all shyness, but still with the greatest decorum. Many of the women, spectators as well as dancers, were observed to be without the usual *tap* and betel, or betel-nuts, the absence of which is always a sign amongst the Khasi women of money-making. There were

U Mi i.e. the Sun of Mahyriang, is supposed to have been a very powerful monarch amongst the Khasis. The story of Manick Maitong is interesting, in that it explains the origin of the use of the shawati, a bamboo flute of special make which is played only at funerals. The pool of water, which was formed after U Manick and the erring queen were buried, may be connected with the Dadoi, or tank, which is dug to receive the souls of those who have died violent deaths. The idea of the bamboo, which here bears that grew upside-down, springing up from the buried flute, is also to be found in the Synteng tale regarding U Lah Byndi's fishing-rod. Owing to considerations of space, I have had to curtail largely the folk-lore section. I have, however, kept the materials by me, and if at any future time there is reason to believe that the reproduction of more Khasi folk-lore is called for, I shall be glad to try to arrange that some of the other folk-tales be printed.

THE WATER-FALL OF KA LIKAI.

The water-fall of Ka Likai is one of the most beautiful water-falls in the Khasi Hills. Its stream flows from a certain river from the village of Rangjrah and passes by the village of Nongriat. The fall can be seen distinctly from the village of Laitkynsew. What a beautiful fall it is when viewed in the morning. It is also a very high fall. There was in olden days in the village of Rangjrah a woman called Ka Likai. She was a poor woman who had a husband. When she had given birth to a child, the husband died. Whilst the child was yet a baby, she experienced much trouble in taking care of it on account of her poverty. After the child was able to walk, what a pleasure it was to her to see it growing and able to play with other children. Then that woman married

KA KHOOIT KA LIKAI.

Ka kohkâ ka Likai ka long bawai ka kohkâ ka ri Khasi kaba ryngad shibun sh. Ka war tuid na bawai ka wah ha ka shnong Rangjrah kaba war long ha ka shnong Nongriat. Ia kane ka kohkâ ish ban ioh i iba na ka shnong Laitkynsew. Kaima ka long kaba ryngad kaba khmih ia ka ka ka pyrsa symbai. Ka long ruh kaba jong shibun sh. La don bawai ka briew ka ka shnong Rangjrah ky-ddi kaba kynmaw ka Likai. Kano ka briew ka long kaba dak kad ka ia don u ngut. ia nada ia iba ym i khun kynthei ma u ngut u ia ing noh. Hamar ka pyr ka dang long ia i khun ka ia shitom shibun kan sumar ka ka jingiong dak jong ka. Ia nada i ia ranglait kaman ka ia ongwiliti kan ioh i ia ia i khun ka i ia shit, kad ka i ia sang ka'n ioh kti kad ki pura ki-ynnah. Ia kane ka

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This stone is apparently some rough gem which may be picked up by the Lyngams in the river beds. A rich man amongst them, however, is one who possesses a number of metal gongs, which they call *ninang*. For these they pay very high prices, Rs. 100 being quite a moderate sum for one of them. Being curious to see one of these gongs, I asked a *sirdar*, or head-man, to show me one. He replied that he would do so, but it would take time, as he always buried his gongs in the jungle for fear of thieves. Next morning he brought me a gong of bell metal, with carvings of animals engraved thereon. The gong when struck gave out a rich deep note like that of Burmese or Thibetan gongs. These gongs have a regular currency in this part of the hills, and represent to the Lyngams "Bank of England" notes. It would be interesting to try to ascertain what is their history, for no one in the Lyngam country makes them in these days. Is it possible that the Garos brought them with them when they migrated from Thibet? The gongs are well known in the Garo Hills, and I hear that when a sardar, or head-man, dies his corpse is laid out upon them. They thus possess also an element of sanctity, besides being valuable for what they will fetch to the Garos or Lyngams. We may hope to hear more about them in Captain Playfair's account of the Garos.

The Lyngams do not tattoo. Their weapons are the large-headed Garo spear, the dao, and the shield. They do not usually carry bows and arrows, although there are some who possess them. They are by occupation cultivators. They use two kinds of hill rice, red and white, on the hill-sides. They have no wet paddy cultivation, and they do not cultivate in terraces like the Nagas. They burn the jungle about February, after cutting down some of the trees and clearing away some of the debris, and then sow the paddy broadcast, without cultivating the ground in any way. They also cultivate millet and Job's-tears in the same way. With the paddy *dhillim* are sown the next year. The egg plant, arum, ginger, turmeric, and sweet potatoes of several varieties are grown by them in a similar manner. Those that sow the last named plant hoe (Hindi *kahal dal*) in the forest clearings, and sow the seeds thereon. Some of these people, however, are prohibited by o

and cash are bought with these contributions, the balance, as with other money, is handed over to the S'iem ïdi for management.

Until the approach of the actual festival, the fish sacrifice (nongkhnâhaj) takes places on the day called jeu pentbiah, on which all who appear are fed with dried fish and brandy. This is supposed to be a further announcement to the u Blei Shillong, u Sundisa kaw Siem and ka Blei kaw S'iem of the imminent Puja. Twelve different kinds of drums (being) are beaten.

Then the drum, kaing thei ryngkoh, is beaten three times, and the first sacrificial priest (bah Blei) and a flute player dance. The dance, ryngkoh, will be described in more detail below. After it is finished, the kaing kynthei (women drums) have a turn, to the sound of which the S'iem and the flute player (kshaliaj) dance three times. Usually only women dance to this drum. About the method of dancing it is sufficient to remark that in a Khasi dance the dancing persons do not touch each other, and each carries out the motions independent of the others. After the women drums are beaten, then the sword dance drum (kaing mastieh) and the large drum (nakra) are beaten. Torches are carried around and dawn of joy uttered nine times. Various drums, flute music, and clashes of cymbals follow, while dancing takes place. /facing p. 894 (A) Fig. 1. Drums, flutes and cymbals of the Khasi. Fig. 2 Sacrificial knives and ka wait of the Khasi. Phot. P. From. Siegmüller S. D. S. Fig. 4. Sacrificial dress of the bah Blei (Khasi). Phot. P. From. Siegmüller, S. D. S. / /facing p. 894. (B) Fig. 3 (do?). Khasi ornaments. Phot. P. Fro. Siegmüller, S. D. S. / /895/ At the end the S'iem dances alone, while the drums and flutes are not silent the whole night through. Fig. 1 shows several Khasi drums, a flute, and cymbals which are seen missing from a dance.

The day of the large matan, on which the actual ceremony begins, approaches meanwhile. On the day before -- ka ingi ithei -- the roads are swept and the place for the sacrifice of the goat put in order. As a sign of joy as to what will happen, drums are beaten again and flutes (nangmut) played. In front of the house of the S'iem ïdi, the S'iem and other men perform a sword dance. Although interesting, this dance is not very artistic. Hopping and skipping from one foot to the other, the men, one behind the other, move slowly in a circle on the open place. (cf. Fig. 6).[1] They hold a bunch of goat hair in one hand and a sword in the other. A shout of joy is uttered from time to time, then they stop again, jump at each other two by two, and hit each other with quick blows of their swords. Each one quickly draws back again and moves in a circle again as before. In this way the dance continues.

[1] See illustrations, see volume III, pp. 41-6 --- Hutchinson

The spectators now go to the side, the S'iem and the Burgbahs come down to the place of sacrifice, while the Sub Blei receives the utensils and the sacrificial gifts and spreads them out in order on the ground. Then he takes the rooster in both hands and calls on the god Shillong with these words: "O god Shillong, thou who hast been seated since time immemorial! (Ne Blei Shillong hombe la bah u long thwai)". With a deep bow he then offers the sacrifice five times. Rooster and goat are sprinkled with water, rice, and the flour from tpu and rytai, and are then beheaded. Then the examination of the entrails (dylliet) takes place in order to see if the sacrifice was acceptable. The way of doing that will be given below.

After the end of the sacrifice the Sub Blei and a flute player lead the sword dance, after them the S'iem and the other dancers follow in turn. Various drums are beaten alternately and flutes are played through the whole night. When night falls the gnats of the S'iem and those of the various districts of the kingdom of Hanglawem are brought for the sacrifice of the next day.

The day following the gnat market is called ka ngi Lyngba. It is the central point and climax of the whole ceremony. From early in the morning the crowds pour in from all sides of the Khasi Mountains.

Early in the morning an unmarried girl of the royal lineage (ka S'iem ka Long Shynrew) dances in the house of the S'iem ri before the eldest Blei. Usually a granddaughter or nearest relative of the S'iem ri is chosen for this. Two men then take the girl in their arms and carry her with a rocking motion to the large open place in front of the king ri.

Then the great folk dance begins. In the middle of the place musicians squat on the ground and play the drums and flutes, and strike the cymbals. The music is quite without art, only a repetition of the same [illegible] notes.

The women dancers move in a rather narrow circle around the musicians. Only the unmarried girls dance. The clothes they wear for it are very rich and frequently very valuable. Fine cloths, usually of red, yellow, or blue silk are draped over their bodies; the upper body and arms are covered by a satin jacket. Their hair is bound together in a bun behind their heads; a string hangs /facing p. 198.

Fig. 5 Khasi Men Dancers in front of the king ri. Phot. P. From. Shillong. S.D.S. Fig. 6. Sword Dance of the Khasi. Fig. 7. S'iem ri and S'iem of Hanglawem. / /337/ down from the bun which usually ends in three tassels. The head is covered by a golden or silver crown of fine chased work, which is topped by a bunch of feathers or a bunch of artificial flowers. Around their necks they wear chains of gold or

[illegible] see subject 66, p.6 --- Khasi

Then followed the dance of the girls (4) about 5 pairs) who were also wearing dress as described above. They kept their eyes down, keeping their arms on their sides taking such a short steps with the music, that the movements of the feet were hardly perceptible. The boys were also in their dancing dress as were by [illegible] and [illegible] with [illegible] round the girls making their steps with the beatings of the drums. The music started from the morning would be stopped only after completion of the dance which prolonged till evening. These functions served as a good source of amusement to the people, enabling them to have a good diversion from their monotonous life and an opportunity to meet their friends and relatives who assembled there from different parts of the hill.

Conclusion

From the foregoing description, it is evident that the Khasi has a democratic set up in which the senior Sirdar are accorded to the State. A different rule is followed in the case of religious festivals. Every Khasi family enjoys the ancestral work of the house to the youngest daughter. The Seng's sister (Seng Sad) being the supreme creation of the mother's clan, is made responsible for the observance of these ceremonies which ensure the welfare of the subjects. The people attend the festival in well dressings of their ceremonies dress U Shillong and their way now to the Seng's residence indicating their loyalty to him. The rituals of the festivals, inspite of being performed by her (High Priestess), were conducted by the Chief Priest (Kni Kni) to which he was allotted a very important position in the celebration. The musicians were given similar status owing to the belief in the sanctimony of their music. It ought to be played in proper tune otherwise the divinement of the story would fail on them as fearful any slight departure in any respect. For this reason, the music is considered as important as the rituals and the role of musicians were consequently given due consideration at every stage of the festival. The practice of dipping the points of [illegible] into the goat at the top of the hill was followed and [illegible] ceremony having carried out in order [illegible] the performance of [illegible] finally proved to the Seng. Another [illegible] of [illegible] who was also asked to carry the head of the sacrificial goats from the hill to the residence of the Seng after the sacrifice, as the [illegible] were not to enter [illegible] during the period of [illegible]. Such customs have [illegible] expressed in a symbolic way through their worshipping.

The most important concern of the people was to maintain their unity of living together with their property and other means of subsistence. Their worshipped him so that he might forgive the evil spirit from doing any harm and may in addition grant them [illegible] wealth. By the worship of such a Spirit, they expressed their wish to [illegible] with gifts and sacrifices. It is not very clear as to [illegible] as one of their [illegible] functions, but the important position in the Khasi pantheon enabled him to have some priority in their worship. The offering of animals together with a yellow [illegible], however, revealed the possible and [illegible] nature of the indigenous rites yet representation invariably with Khasi culture. U Shillong may [illegible] coincidentally with other Khasi ceremonies, with the hope, that of the [illegible] he [illegible] would meet their requirements, strength in fighting the evil spirits before the latter were able to cause any harm to their crops or to endure to any way the fertility of their fields.

It would be interesting to refer here about the observation of this ceremony of Khasi from various parts of the neighbouring [illegible]. It does be a rule of [illegible] by serving him with wine that the Khasi [illegible] to be according